

# YOUSSEF GREISS

Complete Works in 12 Volumes

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Volume 11

VERS UN COUVENT AU DESERT

Symphonic Poem

Part 1

Orchestral Score



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Symphonic Poem

Part 1

Orchestral Score

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Cairo  
2016

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Available only as E-book

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## SUMMARY

Youssef Greiss (1899-1961) composed his second symphonic poem, *Vers un couvent au désert* [*Towards a Convent in the Desert*] in 1934.

The work has been performed only once, on 25 May 1974, at the Ewart Memorial Hall of the American University in Cairo, with the Cairo Symphony Orchestra conducted by Youssef El Sisi.

This symphonic poem was never published. I would like to express my special thanks to the heir and nephew of the composer, Dr. Alexander Greiss, for his kind permission to use the original manuscript as a basis for my edition.

HAIG AVAKIAN





# **YOUSSEF GREISS**

## **Complete Works in 12 Volumes**

**Volume 1:** Works for Piano

**Volume 2:** Works for Violin and Piano

**Volume 3:** Works for Violin Solo

**Volume 4:** Works for Cello

**Volume 5:** Works for Flute Solo

**Volume 6:** Songs for Solo Voices with Piano Accompaniment

**Volume 7:** Works for Orchestra:

Part 1: Orchestral Score

Part 2: Orchestral Parts

**Volume 8:** Works for Solo Instruments and Orchestra:

Part 1: Orchestral Score

Part 2: Orchestral Parts

**Volume 9:** Symphony *Egypt*:

Part 1: Orchestral Score

Part 2: Orchestral Parts

**Volume 10:** Symphonic Poem *Egypt*:

Part 1: Orchestral Score

Part 2: Orchestral Parts

**Volume 11:** Symphonic Poem *Vers un couvent au désert*:

Part 1: Orchestral Score

Part 2: Orchestral Parts

**Volume 12:** Symphonic Poem *Les Pyramides des Pharaos*:

Part 1: Orchestral Score

Part 2: Orchestral Parts



# VERS UN COUVENT AU DESERT

Symphonic Poem

نحو دير في الصحراء

قصيد سيمفوني

## **ORCHESTRA**

الأوركسترا

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese (in Fa)

2 Clarinetti (in Si b, La)

Clarinetto basso (in Si b, La)

2 Fagotti

Contrafagotto

4 Corni (in Fa)

2 Trombe (in Si b, La)

3 Tromboni

Tuba bassa

Timpani

4 Arpe

Violini I, II

Viole

Violoncelli

Contrabassi

# VERS UN COUVENT AU DESERT

3

Poème symphonique

نحو دير في الصحراء

قصيد سيمفوني

YOUSSEF GREISS

يوسف جريس

## Adagio

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese in Fa

2 Clarinetti in La

Clarinetto basso in La

2 Fagotti

Contrafagotto

4 Corni in Fa

2 Trombe in La

3 Tromboni

Tuba bassa

Timpani

Arpe I, II

Arpe III, IV

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*pp*

*mf* *espressivo*

*pp*

*pp*

Ob. <sup>5</sup>

VI. I

VI. II

Vle.

Vlc.

Ctr.



11

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

**1** Adagio espressivo

*p*

VI. I

VI. II

Vle.

Vlc.

Ctr.

**1** Adagio espressivo

pizz.

*p*

pizz.

*p*

pizz.



Ar. III, IV



35

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cor. in. *p*

Cl. *a 2* *f* *p*

Cl. b.

Fag. *a 2*

Cfg.

Timp. *p*

VI. I

VI. II

Vle. *pizz.* *p* *f*

Vlc. *pizz.* *p* *f*

Ctr. *pizz.* *p* *f*

44

Ob. *a 2* *f*

Cl. *a 2* *f*

Cl. b. *p* *cresc.*

Fag. *a 2* *p* *cresc.*

Cfg. *p* *cresc.*

Timp.

Ar. I, II *a 2* *8va* *p cresc.*

Ar. III, IV *a 2* *8va* *p cresc.*

Vi. I

Vi. II

Vle. *arco* *cresc.*

Vlc. *arco* *cresc.*

Ctr. *arco* *cresc.*

Detailed description: This page of a musical score covers measures 44 to 50. The woodwind section includes Oboe (a2), Clarinet (a2), Clarinet in B-flat, Bassoon (a2), and Contrabassoon, all playing melodic lines with dynamics ranging from piano (p) to forte (f) and crescendo. The percussion section features a Timpani part. The string section consists of Violins I and II, Violas, Cellos, and Double Basses, all playing arco (bowed) parts with a crescendo. The woodwinds and strings enter in measure 44, while the timpani and woodwinds have specific accents in measure 45. The woodwinds and strings continue their melodic development through measure 50, with the woodwinds playing a2 parts. The strings provide a harmonic foundation with a steady crescendo.

53

Cl. b.

Fag.

Cfg.

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

*ff*

*dim.*

*f*

*a 2*

*8va*

61

Fl. picc. 2

Fl. 2

Ob. 2

Cor. in. 2

Cl. 2

VI. I

VI. II

Vle. *dim.* *p* *pizz.* *p* *f*

Vlc. *dim.* *p* *pizz.* *p* *f*

Ctr. *dim.* *p* *pizz.* *p* *f*

69

VI. I

VI. II

Vle. *arco*

Vlc. *arco*

Ctr. *ff*

73

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cor. in. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

Cfg. *ff*

Cor. 1, 2 *ff*  
3, 4

Trbe. *ff*

Trbni. 1 *ff*  
2, 3

Tba. b. *ff*

Ar. I, II *ff* a 2

Ar. III, IV *ff* a 2

Vl. I *ff*

Vl. II *ff*

Vle. *ff*

Vlc. *ff*

Ctr. *ff* arco

[illegible]

77

Fl. picc.  $\text{ff}$

Fl.  $\text{ff}$

Ob.  $\text{ff}$

Cor. in.  $\text{ff}$

Cl.  $\text{ff}$

Cl. b.  $\text{ff}$

Fag.  $\text{ff}$

Cfg.  $\text{ff}$

Cor. 1, 2  $\text{ff}$

Trbe. 3, 4  $\text{ff}$

Trbni. 1  $\text{ff}$

Tba. b. 2, 3  $\text{ff}$

Ar. I, II  $\text{ff}$  a 2

Ar. III, IV  $\text{ff}$  a 2

Vl. I  $\text{ff}$

Vl. II  $\text{ff}$

Vle. arco  $\text{ff}$

Vlc. arco  $\text{ff}$

Ctr.  $\text{ff}$

81

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor. 1, 2  
3, 4

Trbe.

Trbni. 1  
2, 3

Tba. b.

Ar. I, II a 2  
8va-----  
3

Ar. III, IV a 2  
8va-----  
3

VI. I

VI. II

Vle.

Vlc.

Ctr.



This image shows the first system of a musical score for 'The Marriage of Figaro' by Wolfgang Amadeus Mozart, covering measures 83 through 87. The score is written for a full orchestra and includes vocal parts for the Countess (Ctr.) and various woodwinds and strings. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The instruments listed are Fl. picc., Fl., Ob., Cor. in., Cl., Cl. b., Fag., Cfg., Cor. (1, 2 and 3, 4), Trbe., Trbni. (1 and 2, 3), Tba. b., Ar. I, II, Ar. III, IV, Vl. I, Vl. II, Vle., Vlc., and Ctr. The woodwinds and strings play sustained notes or chords, while the flutes, oboes, and bassoons have melodic lines. The violins and violas play sustained notes, and the cellos and double basses play sustained notes. The countess has a vocal line starting in measure 83. The score is marked with dynamics such as p (piano) and f (forte). There are also markings for articulation like accents and slurs. The page number 83 is at the top left.

87

Fl. picc. *p* *cresc.* *f*

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Cor. in. *p* *cresc.* *f*

Cl. *p* *cresc.* *f*

Cl. b. *p* *cresc.* *f*

Fag. *a 2* *p* *cresc.* *f*

Cfg. *p* *cresc.* *f*

Cor. *p*<sub>1, 2</sub> *cresc.* *f*

Trbe. *p* *cresc.* *f*

Trbni. *1* *p* *cresc.* *f*

Tba. b. *2, 3* *p* *cresc.* *f*

Timp. *p* *cresc.* *f*

Ar. I, II *a 2*

Ar. III, IV *a 2*

Vl. I *pizz.* *p* *cresc.* *f*

Vl. II *pizz.* *p* *cresc.* *f*

Vle. *p* *cresc.* *f*

Vlc. *p* *cresc.* *f*

Ctr. *p* *cresc.* *f*

94

Fl. picc. *rit.*  
*dim.* *p*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cor. in. *dim.* *p*

Cl. *dim.* *p*

Timp. *mf* *dim.*

VI. I *arco* *rit.*  
*dim.* *p*

VI. II *arco* *dim.* *p*

Vle. *pizz.* *f* *dim.* *arco* *p*

Vlc. *pizz.* *f* *dim.* *arco* *p*

Ctr. *pizz.* *f* *dim.* *arco* *p*

**3** Adagio espressivo e tranquillo molto

102

Fl. *a 2* *mf*

VI. I *pp*

VI. II *pp*

Vle. *pp*

Vlc. *pizz.* *p*

Ctr. *pizz.* *p*



105

Fl. *a 2*

Ob. *1* *mf*

Cl. *1* *mf*

VI. I

VI. II

Vle.

Vlc.

Ctr.

107

Fl. *a 2*

Ob. *1*  
*p*

Cl. *1*  
*p*

VI. I

VI. II

Vle.

Vlc.

Ctr.



109

Fl. *a 2*

Ob. *1*

Cl. *1*  
*mf*

VI. I

VI. II

Vle.

Vlc.

Ctr.

111

Fl. <sup>a 2</sup>

Ob. <sup>1</sup>

Cl. <sup>1</sup>

VI. I

VI. II

Vle.

Vlc.

Ctr.

*f*

114

Fl. <sup>a 2</sup>

Ob. <sup>1</sup>

Cl. <sup>1</sup>

VI. I

VI. II

Vle.

Vlc.

Ctr.

119

Fl. *a 2* *f* *p*

Ob. *1* *p*

Cl. *1* *f*

VI. I

VI. II

Vle.

Vlc.

Ctr.

123

Fl. *a 2*

Ob. *1*

Cl. *1*

VI. I

VI. II

Vle.

Vlc.

Ctr.

Fl. *a 2*  
128  
Ob. *1* *mf*  
Cl. *1* *p*  
VI. I  
VI. II  
Vle.  
Vlc.  
Ctr.

*f* *p* *mf*

Measures 128-132. The Flute part features a melodic line starting on a whole note, followed by eighth notes. The Oboe and Clarinet parts have a rhythmic pattern of eighth notes. The Violin and Viola parts play sustained chords. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.



Fl. *a 2*  
133  
Ob. *1* *p*  
Cl. *1* *mf*  
VI. I  
VI. II  
Vle.  
Vlc.  
Ctr.

*p* *p* *mf*

Measures 133-137. The Flute part features a melodic line starting on a whole note, followed by eighth notes. The Oboe and Clarinet parts have a rhythmic pattern of eighth notes. The Violin and Viola parts play sustained chords. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.



138 **4** Più mosso

Fl. picc. *mf* *cresc.*

Fl. *a 2* *mf* *cresc.*

Ob. *1*

Cl. *1* *p*

Fag. *mf* *cresc.*

Cfg. *mf* *cresc.*

**4** Più mosso

VI. I *cresc.* *mf* *cresc.*

VI. II *cresc.* *mf* *cresc.*

Vle. *cresc.* *mf* *cresc.*

Vlc. *cresc.* *arco* *mf* *cresc.*

Ctr. *cresc.* *arco* *mf* *cresc.*

143

Fl. picc. *f*

Fl. *f*

Ob. *f*

Cor. in. *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

Cfg. *f*

Ar. I, II *f*

Ar. III, IV *f*

VI. I *f*

VI. II *f*

Vle. *f*

Vlc. *f*

Ctr. *f*

Detailed description: This page of a musical score covers measures 143 through 147. The key signature has one sharp (F#) and the time signature is 2/4. The woodwind section includes Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Trumpets I & II, Trumpets III & IV, Trombone, Trombone, and Cello. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The choir (Ctr.) is also present. The score features a variety of musical notations, including eighth notes, quarter notes, and half notes, often beamed together. Dynamics are marked with 'f' (forte) throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and choir provide harmonic support with sustained notes and chords.

149

Fl. picc. *rit.*  
*dim.*

Fl. *dim.*

Ob. *dim.*

Cor. in. *dim.*

Cl. *dim.*

Cl. b. *dim.*

Fag. *dim.*

Cfg. *dim.*

Ar. I, II *dim.*

Ar. III, IV *dim.*

VI. I *rit.*  
*dim.*

VI. II *dim.*

Vle. *dim.*

Vlc. *dim.*

Ctr. *dim.*

156 a tempo

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

*mf*

*p*

*a 2*

*a tempo*

3/4

2/4

161

Fl. *f* *dim.*

Ob. *f* *dim.*

Cor. in. *f* *dim.*

Cl. *f* *dim.*

Cl. b. *f* *dim.*

Fag. *a 2* *p* *>* *f* *dim.*

Cfg. *p* *>* *f* *dim.*

VI. I *0*

VI. II *0*

Vle. *f* *dim.*

Vlc. *f* *dim.*

Ctr. *f* *dim.*

Detailed description: This page of a musical score covers measures 161 through 164. The key signature is one sharp (F#) and the time signature is 2/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. in.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Contrabassoon (Cfg.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Ctr.). Measures 161 and 162 feature a woodwind entry with a forte (*f*) dynamic, followed by a gradual decrescendo (*dim.*) in measures 163 and 164. The bassoon and contrabassoon have a specific melodic line starting in measure 161, marked with a piano (*p*) dynamic and an accent (*>*). The string section provides a harmonic foundation, with the first violins and violas playing sustained notes, and the lower strings (viola, cello, and contrabass) playing a rhythmic, eighth-note pattern. The score concludes with a final chord in measure 164.

169 **5** Poco più mosso

Ob. *f espressivo molto*

Cor. in.

Cl. b.

Cfg.

Timp. *pp*

**5** Poco più mosso

Vl. I *p*

Vl. II *p*

Vle. *p*

Vlc. pizz. *p*

Ctr. pizz. *p*

[illegible]

185

VI. I

VI. II

Vle.

Vlc.

Ctr.

*f*

*mf*

*mp*

*p* cresc.

pizz.

pizz.

*p* cresc.



190 **6** **Moderato espressivo**

Fl. picc. *mf*

Fl. *mf*

Ob. *mf*

Cor. in. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Cfg. *mf*

Timp. *pp*

**6** **Moderato espressivo**

VI. I *mf*

VI. II *mf*

Vle. *mf*

Vlc. *mf*

Ctr. *mf*

195

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Timp.

VI. I

VI. II

Vle.

Vlc.

Ctr.

This musical score page contains measures 195 through 199. The instrumentation includes Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet, Clarinet in B-flat, Bassoon, Contrabassoon, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 195-196 feature woodwinds and strings with some woodwind entries marked with 'x'. Measures 197-199 show a more active woodwind section with various melodic and harmonic patterns, while the strings provide a steady accompaniment. The timpani part has a consistent rhythmic pattern throughout the measures.

200

Fl. picc. *rit.* *dim.* *a tempo* *p*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cor. in. *dim.* *p*

Cl. *dim.* *p*

Cl. b. *dim.* *p*

Fag. *dim.* *p*

Cfg. *dim.* *p*

Timp. *dim.* *p*

VI. I *rit.* *dim.* *a tempo* *p*

VI. II *dim.* *p*

Vle. *dim.* *p*

Vlc. *dim.* *p* arco

Ctr. *dim.* *p* arco

**7 Adagio**

212

Fl. picc. *ff dim.* *f dim.*

Fl. *ff dim.* *f dim.*

Ob. *ff dim.* *f dim.*

Cor. in. *ff dim.* *f dim.*

Cl. *ff dim.* *f dim.*

Cl. b. *ff dim.* *f dim.*

Fag. *ff dim.* *f dim.*

Cfg. *ff dim.* *f dim.*

Ar. I, II *ff dim.* *f dim.*

Ar. III, IV *ff dim.* *f dim.*

VI. I *ff dim.* *f dim.*

VI. II *ff dim.* *f dim.*

Vle. *ff dim.* *f dim.* *p*

Vlc. *ff dim.* *f dim.* *p*

Ctr. *ff dim.* *f dim.* *p*

220 **Allegro agitato molto**

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cor. in. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

Cfg. *ff*

Cor. *ff*

Trbe. *ff*  
a 2

Trbni. *ff*

Tba. b. *ff*

Timp. *ff*

**Allegro agitato molto**

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Ctr. *ff*

225

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Trbe. a 2

Trbni.

Tba. b.

Timp.

VI. I

VI. II

Vle.

Vlc.

Ctr.

Fl. picc. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Fl. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Ob. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Cor. in. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Cl. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Cl. b. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Fag. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Cfg. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Cor. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Trbe. a 2 measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Trbni. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Tba. b. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

Timp. measures 225-228: 225 (trill), 226 (trill), 227 (trill), 228 (trill).

VI. I measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).


VI. II measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).


Vle. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).


Vlc. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

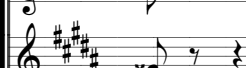
Ctr. measures 225-228: 225 (quarter), 226 (quarter), 227 (quarter), 228 (half).

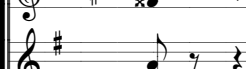
229 rit.

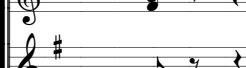
Fl. picc. 


Fl. 


Ob. 


Cor. in. 

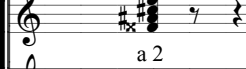
Cl. 


Cl. b. 


Fag. 


Cfg. 


Cor. 


Trbe. 


Trbni. 

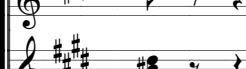
Tba. b. 


Timp. 


Ar. I, II 


Ar. III, IV 

VI. I 

VI. II 

Vle. 

Vlc. 

Ctr. 

rit.

dim.

dim.



231 8 Andante

Trbe. *p cresc.* *f dim.* *p*

Timp. *p*

8 Andante

VI. I

VI. II

Vle.

Vlc.

Ctr.

238 **Allegro agitato molto** 1 Andante

Trbe. *p cresc.* *f dim.*

**Allegro agitato molto** **Andante**

VI. I *p* *f*

VI. II *p* *f*

Vle. *p* *f*

Vlc. *p* *f*

Ctr. *p* *f*

245 1 **Allegro agitato molto**

Trbe. *p*

**Allegro agitato molto**

VI. I *p* *f*

VI. II *p* *f*

Vle. *p* *f*

Vlc. *p* *f*

Ctr. *p* *f*

[illegible]

[illegible]

267 **Moderato tranquillo**

VI. I *p*

VI. II *p*

Vle. *p*  
*pizz.*

Vlc. *p*  
*pizz.*

Ctr. *p*

274

VI. I

VI. II

Vle.

Vlc. *arco*

Ctr. *arco*

281 *rit.*

VI. I

VI. II

Vle.

Vlc. *dim.*

Ctr. *dim.*

*p*

**9** 286 **Allegro**

Cl. *a 2* *p*

Cl. b. *a 2* *p*

Fag. *a 2* *p*

Cfg. *p*

Timp. *p cresc.* *f* *dim.*

**9** **Allegro**

VI. I.

VI. II.

Vle.

Vlc.

Ctr.

**291**

Ob. *f*

Cor. in. *f*

Cl. *a 2*

Cl. b. *a 2*

Fag. *a 2*

Cfg.

Timp. *p*

297

Fl. picc. *f*

Fl. *f*

Ob. *p*

Cor. in. *p*

Cl. *a 2* *p*

Cl. b. *p*

Fag. *a 2* *p*

Cfg. *p*

Timp. *p cresc.*

VI. I *pizz. f*

VI. II *pizz. f*

Vle. *pizz. f*

Vlc. *pizz. f*

Ctr. *pizz. f*

303

Fl. picc.

Fl.

Ob.

Cor. in.

Cl. <sup>a 2</sup>

Cl. b. <sup>a 2</sup>

Fag.

Cfg.

Timp.

*f* *dim.* *p*

*p* *p* *f* *f*

2/4

307

Fl. picc.

Fl.

Ob.

Cor. in.

Cl. <sup>a 2</sup>

Cl. b. <sup>a 2</sup>

Fag.

Cfg.

Timp.

2/4

311

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cor. in. *p*

Cl. *a 2* *p*

Cl. b. *p*

Fag. *a 2* *p*

Cfg. *p*

Timp. *p cresc.*

VI. I *pizz.* *f*

VI. II *pizz.* *f*

Vle. *pizz.* *f*

Vlc. *pizz.* *f*

Ctr. *pizz.* *f*



317

Fl. picc. *f* *dim.* *p*

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

Cor. in. *f* *dim.* *p*

Cl. *a 2* *f* *dim.* *p* in La

Cl. b. *a 2* *f* *dim.* *p* in La

Fag. *a 2* *f* *dim.* *p*

Cfg. *f* *dim.* *p*

Timp. *f* *dim.* *p*

**10** Andante espressivo

321

VI. I *arco* *mf* *rit.* *dim.*

VI. II *arco* *mf* *dim.*

Vle. *arco* *mf* *dim.*

Vlc. *pizz.* *mf* *dim.*

Ctr. *pizz.* *mf* *dim.*

327 **Allegro**

Fl. picc. *f*

Fl. *f* a 2

Ob. *f* a 2

Cor. in. *f*

Cl. *f* a 2

Cl. b. *f*

Fag. *f* a 2

Cfg. *f*

**Allegro**

VI. I *f* pizz. arco *mf*

VI. II *f* pizz. arco *mf*

Vle. *f* pizz. arco *mf*

Vlc. *f* pizz.

Ctr. *f* pizz.

332

VI. I

VI. II

Vle.

Vlc.

Ctr.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*arco*

*arco*

*f*

*f*

339

Ar. I, II

VI. I

VI. II

Vle.

Vlc.

Ctr.

*f*

9

10

11

341

Ar. I, II

12

13

14

8va

8va

8va

342

8va-----

1

Ar. I, II

*ff*

rit.

VI. I

pizz.

*f*

rit.

VI. II

pizz.

*f*

Vle.

pizz.

*f*

Vlc.

pizz.

*f*

arco

dim.

Ctr.

pizz.

*f*

arco

dim.

345

Moderato

11

Allegro moderato

Fl. picc.

Fl.

Fag.

Cfg.

2/4

*p*

*p*

a 2

*p*

*p*

Moderato

11

Allegro moderato

VI. I

VI. II

Vle.

Vlc.

Ctr.

pizz.

*p cresc.*

pizz.

*p cresc.*

2/4

arco

*f*

arco

*mf*

arco

*mf*

*mf*

*mf*

*mf*

*mf*

350

Fl. picc.

Fl.

Fag. a 2

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

356

Fl. picc.

Fl.

Fag. a 2

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.



**12** **Poco meno mosso** **rit.**

374

Fl. picc. *f* *dim.*

Fl. *f* *dim.*

Ob. *f* *dim.*

Cor. in. *f* *dim.*

Cl. *f* *dim.*

Cl. b. *f* *dim.*

Fag. *f* *dim.*

Cfg. *f* *dim.*

**12** **Poco meno mosso** **rit.**

VI. I *f* *dim.*

VI. II *f* *dim.*

Vle. *f* *dim.*

Vlc. *f* *dim.*

Ctr. *f* *dim.*

381 **Andante**

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cor. in. *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

Cfg. *p*

**Andante**

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p* arco

Ctr. *p* arco



385

Fl. picc. *rit.*  
*cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cor. in. *cresc.*

Cl. *cresc.*

Cl. b. *cresc.*

Fag. *cresc.*

Cfg. *cresc.*

VI. I *rit.*  
*cresc.*

VI. II *cresc.*

Vle. *cresc.*

Vlc. *cresc.*

Ctr. *cresc.*

388

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

The musical score is for measures 388, 389, and 390. The key signature is one sharp (F#). The woodwind section (Fl. picc., Fl., Ob., Cor. in., Cl., Cl. b., Fag., Cfg.) and strings (VI. I, VI. II, Vle., Vlc., Ctr.) are shown. Measures 388 and 389 feature sustained notes for most woodwinds and strings, while measures 390 and 391 show more active string parts with eighth-note patterns. The Fl. picc. part has a fermata over measure 389. The Vlc. and Ctr. parts have a fermata over measure 389.

## 13 Moderato

391

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Trbe.

Trbni.

Tba. b.

VI. I

VI. II

Vle.

Vlc.

Ctr.

**13 Moderato**

394

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Trbe.

Trbni.

Tba. b.

VI. I

VI. II

Vle.

Vlc.

Ctr.

in Si b

in Si b

a 4

in Si b

397

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor. <sup>a 4</sup>

Trbe.

Trbni.

Tba. b.

VI. I

VI. II

Vle.

Vlc.

Ctr.



**14 Andante**

403

Fl. picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cor. in. *f* *ff*

Cl. *f* *ff*

Cl. b. *f* *ff*

Fag. *f* *ff*

Cfg. *f* *ff*

Cor. *f* *ff*

Trbe. *f* *ff*

Trbni. *f* *ff*

Tba. b. *f* *ff*

Timp. *tr* *tr*

**14 Andante**

VI. I *f* *ff*

VI. II *f* *ff*

Vle. *f* *ff*

Vlc. *f* *ff*

Ctr. *f* *ff*

406

Fl. picc. *dim.* *f*

Fl. *dim.* *f*

Ob. *dim.* *f*

Cor. in. *dim.* *f*

Cl. *dim.* *f*

Cl. b. *dim.* *f*

Fag. *dim.* *f*

Cfg. *dim.* *f*

Cor. a 4 *dim.* *f*

Trbe. a 2 *dim.* *f*

Trbni. *dim.* *f*

Tba. b. *dim.* *f*

Timp. *tr* *dim.*

VI. I *dim.* *f*

VI. II *dim.* *f*

Vle. *dim.* *f*

Vlc. *dim.* *f*

Ctr. *dim.* *f*



409

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cor. in. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

Cfg. *ff*

Cor. *ff* a 4

Trbe. *ff* a 2

Trbni. *ff*

Tba. b. *ff*

Timp. *ff* *tr*

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Ctr. *ff*

412 **rit.** **Moderato**

Fl. picc. *dim.* *f*

Fl. *dim.* *f*

Ob. *dim.* *f*

Cor. in. *dim.* *f*

Cl. *dim.* *f*

Cl. b. *dim.* *f*

Fag. *dim.* *f*

Cfg. *dim.* *f*

Cor. *dim.* *f*

Trbe. *dim.* *f*

Trbni. *dim.* *f*

Tba. b. *dim.* *f*

VI. I *dim.* *f* **Moderato**

VI. II *dim.* *f*

Vle. *dim.* *f*

Vlc. *dim.* *f*

Ctr. *dim.* *f*

Detailed description of the musical score: The score is for page 64, measures 412-415. It is a full orchestral score. The tempo is marked 'rit.' (ritardando) for measures 412-414 and 'Moderato' for measure 415. The key signature has two flats (B-flat and E-flat). The instrumentation includes: Flute Piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. in.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (Cfg.), Horn (Cor.), Trumpet (Trbe.), Trombone (Trbni.), Tuba (Tba. b.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Ctr.). The dynamics are marked 'dim.' (diminuendo) for measures 412-414 and 'f' (forte) for measure 415. The score shows various musical notations including notes, rests, and slurs.

[illegible]

**Poco meno mosso** *rit.*

418

Fl. picc. *mf*

Fl. *mf*

Ob. *mf*

Cor. in. *mf*

Cl. *mf* in La

Cl. b. *mf* in La

Fag. *mf*

Cfg. *mf*

Cor. *mf* a 4

Trbe. *mf* a 2 in La

Trbni. *mf*

Tba. b. *mf*

**Poco meno mosso** *rit.*

VI. I *mf*

VI. II *mf*

Vle. *mf*

Vlc. *mf* *dim.*

Ctr. *mf* *dim.*

**15** Adagio

423

Fl. picc. *p cresc.*

Fl. *a 2 p cresc.*

Ob. *a 2 p cresc.*

Cor. in. *p cresc.*

Cl. *a 2 p cresc.*

Cl. b. *p cresc.*

Fag. *a 2 p cresc.*

Cfg. *p cresc.*

**15** Adagio

VI. I *p cresc.*

VI. II *p cresc.*

Vle. *p cresc.*

Vlc. *pizz. p arco p cresc.*

Ctr. *pizz. p arco p cresc.*

429

Fl. picc. *f dim.* *p*

Fl. *a 2* *f dim.* *p*

Ob. *a 2* *f dim.* *p*

Cor. in. *f dim.* *p*

Cl. *a 2* *f dim.* *p*

Cl. b. *f dim.* *p*

Fag. *a 2* *f dim.* *p*

Cfg. *f dim.* *p*

Timp. *f*

VI. I *f dim.* *p*

VI. II *f dim.* *p*

Vle. *f dim.* *p* pizz. *f*

Vlc. *f dim.* *p* pizz. *f*

Ctr. *f dim.* *p* pizz. *f*

437

Fl. picc. *p cresc.* *f dim.*

Fl. *a 2* *p cresc.* *f dim.*

Ob. *a 2* *p cresc.* *f dim.*

Cor. in. *cresc.* *f dim.*

Cl. *a 2* *cresc.* *f dim.* in Si b

Cl. b. *cresc.* *f dim.* in Si b

Fag. *a 2* *cresc.* *f dim.*

Cfg. *cresc.* *f dim.*

VI. I *p cresc.* *f dim.*

VI. II *p cresc.* *f dim.*

Vle. *arco* *p cresc.* *f dim.*

Vlc. *arco* *p cresc.* *f dim.*

Ctr. *arco* *p cresc.* *f dim.*

443 **accel.**

Fl. picc. *p*

Fl. *a 2* *p*

Ob. *a 2* *p*

Cor. in. *p*

Cl. *a 2* *p*

Cl. b. *p*

Fag. *a 2* *p*

Cfg. *p*

VI. I *p* **accel.**

VI. II *p*

Vle. *p*

Vlc. *p* *cresc.*

Ctr. *p* *cresc.*



**16** *449* **Allegro agitato** **Allegro agitato molto**

Cl. b. *fff* *dim.* *ff*

Fag. *fff* *dim.* *ff*

Cfg. *fff* *dim.* *ff*

Timp. *f* *cresc.* *ff* *fff* *dim.* *ff*

**16** **Allegro agitato** **Allegro agitato molto**

VI. I *f* *cresc.* *ff* *fff* *dim.* *ff*

VI. II *f* *cresc.* *ff* *fff* *dim.* *ff*

Vle. *f* *cresc.* *ff* *fff* *dim.* *ff*

Vlc. *f* *cresc.* *ff* *fff* *dim.* *ff*

Ctr. *f* *cresc.* *ff* *fff* *dim.* *ff*

*455*

Fl. picc. *f* *dim.* *mf* *dim.*

Fl. *f* *dim.* *mf* *dim.*

Cor. in. *f* *dim.* *mf* *dim.*

Cl. b. *dim.* *f* *dim.* *mf* *dim.*

Fag. *dim.* *f* *dim.* *mf* *dim.*

Cfg. *dim.* *f* *dim.* *mf* *dim.*

Timp. *dim.* *f* *dim.* *mf*

VI. I *dim.* *f* *dim.* *mf*

VI. II *dim.* *f* *dim.* *mf*

Vle. *dim.* *f* *dim.* *mf*

Vlc. *dim.* *f* *dim.* *mf*

Ctr. *dim.* *f* *dim.* *mf*

460 **17**

Fl. picc. *p* *ff*

Fl. *p* *ff*

Ob. *a 2* *p* *ff*

Cor. in. *p* *ff*

Cl. *a 2* *p* *ff*

Cl. b. *p* *ff*

Fag. *p* *ff*

Cfg. *p* *ff*

Cor. *p* *ff*

Timp. *p*

**17**

VI. I *p* *ff*

VI. II *p* *ff*

Vle. *p* *ff*

Vlc. *p* *ff*

Ctr. *p* *ff*

463

Fl. picc. *ff*

Fl. *ff*

Ob. *a 2 ff*

Cor. in. *ff*

Cl. *a 2 ff*

Cl. b. *ff*

Fag. *ff*

Cfg. *ff*

Cor. *ff*

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vlc. *ff*

Ctr. *ff*

466

Fl. picc. *f* *mf* *p cresc.*

Fl. *f* *mf* *p cresc.*

Ob. *f* *mf* *p cresc.*

Cor. in. *f* *mf* *p cresc.*

Cl. *f* *mf* *p cresc.*

Cl. b. *f* *mf* *p cresc.*

Fag. *f* *mf* *p cresc.*

Cfg. *f* *mf* *p cresc.*

Cor. *f* *mf* *p cresc.*

Trbe. *f* *mf* *p cresc.*

Trbni. *f* *mf* *p cresc.*

Tba. b. *f* *mf* *p cresc.*

Timp. *f* *mf* *p cresc.*

VI. I *f* *mf* *p cresc.*

VI. II *f* *mf* *p cresc.*

Vle. *f* *mf* *p cresc.*

Vlc. *f* *mf* *p cresc.*

Ctr. *f* *mf* *p cresc.*

[illegible]

476

Fl. picc.

Fl.

Ob. *a 2*

Cor. in.

Cl. *a 2*

Cl. b.

Fag.

Cfg.

Cor.

Trbe. *a 2*

Trbni.

Tba. b.

Timp. *tr*

VI. I

VI. II

Vle.

Vlc.

Ctr.

The musical score for page 76, measures 476-480, is written for a large orchestra. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The woodwinds and strings play sustained notes or chords, while the flutes and oboe play melodic lines. The timpani plays a rhythmic pattern of eighth notes.

481

Fl. picc. *rit.*

Fl. *f cresc.* *dim.*

Ob. *a 2* *f cresc.* *dim.*

Cor. in. *f cresc.* *dim.*

Cl. *a 2* *f cresc.* *dim.*

Cl. b. *f cresc.* *dim.*

Fag. *f cresc.* *dim.*

Cfg. *f cresc.* *dim.*

Cor. *f cresc.* *dim.*

Trbe. *a 2* *f*

Trbni. *f*

Tba. b. *f*

Timp. *tr* *f* *dim.* *rit.*

VI. I *f cresc.* *dim.*

VI. II *f cresc.* *dim.*

Vle. *f cresc.* *dim.*

Vlc. *f cresc.* *dim.*

Ctr. *f cresc.* *dim.*

486

Fl. picc. *p cresc.* *dim.* *pp*

Fl. *p cresc.* *dim.* *pp*

Ob. *a 2* *p cresc.* *dim.* *pp*

Cor. in. *p cresc.* *dim.* *pp*

Cl. *a 2* *p cresc.* *dim.* *pp* in La

Cl. b. *p cresc.* *dim.* *pp* in La

Fag. *p cresc.* *dim.* *pp*

Cfg. *p cresc.* *dim.* *pp*

Cor. *p cresc.* *dim.* *pp*

Timp. *p* *pp*

VI. I *p cresc.* *dim.* *pp*

VI. II *p cresc.* *dim.* *pp*

Vle. *p cresc.* *dim.* *pp* <

Vlc. *p cresc.* *dim.* *pp* <

Ctr. *p cresc.* *dim.* *pp* <





517

Ob. *p*

Cl. *f*

Fag. *f* *dim.* *f* *dim.*

Cfg. *f* *dim.*

VI. I *f* *p*

VI. II *f* *p*

Vle. *f* *p*

Vlc. *f* *p*

Ctr. *f* *p*



525

rit.

Ob. *rit.*

Fag. *f* *dim.* *p*

Cfg. *f* *dim.* *rit.* *p*

VI. I *cresc.* *f dim.* *p*

VI. II *cresc.* *f dim.* *p*

Vle. *cresc.* *f dim.* *p*

Vlc. *cresc.* *f dim.* *p*

Ctr. *cresc.* *f dim.* *p*

19

## Adagio ma non troppo

533

arco

*mf*

arco

*p*

arco

*p*

arco

*p*

538

543

accel.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**20**  
548 **Moderato**

Fl. picc. *f*

Fl. *a 2* *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

Cfg. *f*

**20** **Moderato**

VI. I *f*

VI. II *f*

Vle. *f*

Vlc. pizz. *f*

Ctr. pizz. *f*

The musical score is for measures 548-551, marked 'Moderato'. The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 548-551) shows the woodwinds and strings. The second system (measures 552-555) shows the strings and woodwinds. The first system is marked with a forte (f) dynamic. The second system is marked with a forte (f) dynamic. The tempo is marked 'Moderato'.

551

Fl. picc. *dim.*

Fl. *a 2* *dim.*

Ob. *a 2* *f*

Cor. in. *f*

Cl. *dim.* *p*

Cl. b. *dim.* *p*

Fag. *dim.* *p*

Cfg. *dim.* *p*

VI. I *dim.* *p*

VI. II *dim.* *p*

Vle. *dim.* *p*

Vlc. *dim.* *p*

Ctr. *dim.* *p*

554

Fl. picc.

Fl. *a 2*

Ob. *a 2*  
*espressivo molto*

Cor. in. *espressivo molto*

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

557

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

2/4

c

a 2

a 2

560

Fl. picc.

Fl. <sup>a 2</sup>

Ob. <sup>a 2</sup>

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

This musical score page contains measures 560 through 563. The key signature is one sharp (F#), and the time signature is 5/4. The instruments are arranged in the following order from top to bottom: Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. in.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (Cfg.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Ctr.). Measures 560 and 561 feature a melodic line in the woodwinds (Piccolo Flute, Flute, Oboe, and Cor Anglais) with a sustained note in the Flute and Oboe parts marked 'a 2'. The strings (Violins, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes. Measures 562 and 563 continue the woodwind melody, with the Flute and Oboe parts ending on a sustained note. The strings continue their rhythmic pattern.



563

Fl. picc.

Fl. *a 2*

Ob. *a 2*  
*dim.*

Cor. in. *dim.*

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

566

Fl. picc.

Fl. a 2

Ob. a 2 *p cresc.* *f*

Cor. in. *p cresc.* *f*

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

2/4

569

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

a 2

dim.

dim.

This musical score page contains measures 569 through 572. The instrumentation includes Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 2/4. Measures 569 and 570 are marked with a common time signature 'C'. The woodwind section (Fl. picc., Fl., Ob., Cor. in.) plays a melodic line in measure 569, with the Oboe and Cor Anglais marked 'a 2' and 'dim.'. The string section (VI. I, VI. II, Vle., Vlc., Ctr.) provides harmonic support with sustained notes and rhythmic patterns. The woodwinds and strings continue their respective parts through measure 572.

21

572 **accel.** **Poco più mosso**

Fl. picc. *p cresc.* *f*

Fl. *p cresc.* *f*

Ob. *a 2 p cresc.* *f*

Cor. in. *p cresc.* *f*

Cl. *p cresc.* *f*

Cl. b. *p cresc.* *f*

Fag. *p cresc.* *f*

Cfg. *p cresc.* *f*

**21** **Poco più mosso** **Solo** **Tutti**

VI. I *p cresc.* *f* *f*

VI. II *p cresc.* *p* *f*

Vle. *p cresc.* *p* *f*

Vlc. *arco p cresc.* *p* *f*

Ctr. *arco p cresc.* *f*

[illegible]

585

Fl. picc. *f*

Fl. *f* a 2

Ob. *f* a 2

Cor. in. *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

Cfg. *f*

Tutti

VI. I *f* Solo *f* Tutti *f*

VI. II *f* *p* *f*

Vle. *f* *p* *f*

Vlc. *f* *p* *f*

Ctr. *f* *f*

592

Fl. picc.

Fl. <sup>a 2</sup>

Ob. <sup>a 2</sup>

Cor. in.

Cl. <sup>b</sup>

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

The musical score for page 93, measures 592-597, is written for a symphony orchestra. The key signature is one sharp (F#). The woodwinds (Fl. picc., Fl., Ob., Cor. in., Cl., Cl. b., Fag., Cfg.) and strings (VI. I, VI. II, Vle., Vlc., Ctr.) are shown. The woodwinds and strings play sustained notes, while the flutes and oboes have melodic lines. The violins play a rhythmic pattern of eighth notes.

22

Tranquillo

598

Fl. picc.

Fl.

Ob. <sup>a 2</sup>

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

*rit.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

22

Tranquillo

VI. I

VI. II

Vle.

Vlc.

Ctr.

*rit.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*mp*

*p*

*p*

*p*

*p*



608

VI. I

VI. II

Vle.

Vlc.

Ctr.



616

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

8va -----

1

3

*f*

**23 Moderato**

618 Solo *f* *espressivo*

VI. I

VI. II

Vle. *pp*

Vlc. *ppp*

Ctr. *ppp*


**Più mosso**

623 Solo

VI. I

VI. II

Vle.

Vlc.

Ctr.


**Meno mosso**

628 Solo rit.

VI. I

VI. II

Vle.

Vlc.

Ctr.

632 Solo

VI. I

VI. II

Vle.

Vlc.

Ctr.



636 Solo

VI. I

VI. II

Vle.

Vlc.

Ctr.



639 Solo rit.

VI. I

VI. II

Vle.

Vlc.

Ctr.

643 **a tempo**

Ar. I, II

1

*f*

8va

Ar. III, IV

3

*f*

**a tempo**

Solo

VI. I

*f*

VI. II

Vle.

*p*

Vlc.

*p*

Ctr.

*p*



646 **rit.** **Tranquillo**

VI. I

*f dim.*

VI. II

*f dim.*

*p*

Vle.

*f dim.*

*p*

Vlc.

*f dim.*

*p*

Ctr.

*f dim.*

*p*

**24** Adagio ma non troppo

Tutti

656

VI. I

VI. II

Vle.

Vlc.

Ctr.

*mf*

*p*

*p*

*p*



661

VI. I

VI. II

Vle.

Vlc.

Ctr.



666

VI. I

VI. II

Vle.

Vlc.

Ctr.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

671 **accel.** **25** **Più mosso**

Fl. picc. *f cresc.* *ff*

Fl. *f cresc.* *ff*

Ob. *f cresc.* *ff*

Cor. in. *f cresc.* *ff*

Cl. *f cresc.* *ff*

Cl. b. *f cresc.* *ff*

Fag. *f cresc.* *ff*

Cfg. *f cresc.* *ff*

Cor. *ff*

Trbe. *ff*

Trbni. *ff*

Tba. b. *ff*

**25** **Più mosso**

**accel.**

Vl. I *f cresc.* *ff*

Vl. II *f cresc.* *ff*

Vle. *f cresc.* *ff*

Vlc. *f cresc.* *ff*

Ctr. *f cresc.* *ff*

675

Fl. picc.

Fl. <sup>a 2</sup>

Ob. <sup>a 2</sup>

Cor. in.

Cl. <sup>a 2</sup>

Cl. b.

Fag.

Cfg.

Cor. <sup>a 4</sup>

Trbe. <sup>a 2</sup>

Trbni.

Tba. b.

VI. I

VI. II

Vle.

Vlc.

Ctr.

This musical score page contains measures 675, 676, and 677. The woodwind section includes Piccolo Flute, Flute (2nd octave), Oboe (2nd octave), Cor Anglais, Clarinet (2nd octave), Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Cor Anglais (4th octave), Trumpet (2nd octave), Trombone, and Tuba in B-flat. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 2/4. Measures 675 and 676 are in common time (C), while measure 677 is in 2/4 time. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth notes.

678

Fl. picc.

Fl. <sup>a 2</sup>

Ob. <sup>a 2</sup>

Cor. in.

Cl. <sup>a 2</sup>

Cl. b.

Fag.

Cfg.

Cor. <sup>a 4</sup>

Trbe. <sup>a 2</sup>

Trbni.

Tba. b.

VI. I

VI. II

Vle.

Vlc.

Ctr.



682

Fl. picc. *dim.*

Fl. *a 2* *dim.*

Ob. *a 2* *dim.*

Cor. in. *dim.*

Cl. *a 2* *dim.*

Cl. b. *dim.*

Fag. *dim.*

Cfg. *dim.*

Cor. *a 4* *dim.*

Trbe. *a 2* *dim.*

Trbni. *dim.*

Tba. b. *dim.*

VI. I *dim.*

VI. II *dim.*

Vle. *dim.*

Vlc. *dim.*

Ctr. *dim.*

685

Fl. picc. *f*  $\frac{2}{4}$

Fl. *a 2* *f*  $\frac{2}{4}$

Ob. *a 2* *f*  $\frac{2}{4}$

Cor. in. *f*  $\frac{2}{4}$

Cl. *a 2* *f*  $\frac{2}{4}$

Cl. b. *f*  $\frac{2}{4}$

Fag. *f*  $\frac{2}{4}$

Cfg. *f*  $\frac{2}{4}$

Cor. *a 4* *f*  $\frac{2}{4}$

Trbe. *a 2* *f*  $\frac{2}{4}$

Trbni. *f*  $\frac{2}{4}$

Tba. b. *f*  $\frac{2}{4}$

VI. I *f*  $\frac{2}{4}$

VI. II *f*  $\frac{2}{4}$

Vle. *f*  $\frac{2}{4}$

Vlc. *f*  $\frac{2}{4}$

Ctr. *f*  $\frac{2}{4}$

688

Fl. picc. *rit.*  
*dim.*

Fl. *a 2*  
*dim.*

Ob. *a 2*  
*dim.*

Cor. in. *dim.*

Cl. *a 2*  
*dim.*

Cl. b. *dim.*

Fag. *dim.*

Cfg. *dim.*

Cor. *a 4*  
*dim.*

Trbe. *a 2*  
*dim.*

Trbni. *dim.*

Tba. b. *dim.*

VI. I *rit.*  
*dim.*

VI. II *dim.*

Vle. *dim.*

Vlc. *dim.*

Ctr. *dim.*

691 **Più mosso**

Fl. picc. *p*

Fl. *a 2* *p*

Ob. *a 2* *p*

Cor. in. *p*

Cl. *a 2* *p* in Si b

Cl. b. *p* in Si b

Fag. *8* *p*

Cfg. *p*

Cor. *a 4* *p*

Trbe. *a 2* *p* in Si b

Trbni. *p*

Tba. b. *p*

**Più mosso**

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p*

Ctr. *p*

26

Allegro

696

Cl.

Cl. b.

Fag.

Cfg.

a 2

*f*

*f*

*f*

*f*

*tr*

*p*

*tr*

*p*

26

Allegro

VI. I.

VI. II.

Vle.

Vlc.

Ctr.

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

702

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

*f*

*a 2*

*tr*

*p*

708 *arco*

VI. I *f* *tr*

VI. II *f*

Vle. *f*

Vlc. *f*

Ctr. *f*



713

Fl. picc. *f* *p*

Fl. *a 2* *f* *p*

Ob. *f* *p*

Cl. *a 2* *f* *p*

Fag. *a 2* *f* *p*

Cfg. *f* *p*

VI. I *tr* *p*

VI. II *p*

Vle. *p*

Vlc. *p*

Ctr. *p*

717

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

This musical score page contains measures 717 through 720. The instruments are arranged in two systems. The first system includes Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, and Contrabassoon. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabassoon. The key signature has two flats (B-flat and E-flat). Measure 717 shows the Piccolo Flute and Flute with rests, while the Oboe, Cor Anglais, Clarinet, Bassoon, and Contrabassoon play a rhythmic pattern of eighth notes. Measure 718 continues this pattern. Measure 719 features a forte (f) dynamic for the Piccolo Flute and Flute, playing a triplet of eighth notes. Measure 720 continues the pattern, with the Piccolo Flute and Flute playing a triplet of eighth notes. Dynamics include piano (p) and forte (f). The score is written for a woodwind and string ensemble.



721

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Fag.

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

726

VI. I

VI. II

Vle.

Vlc.

Ctr.

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

730 **Moderato**

Fl. picc. *mf* *tr*

Fl. *mf* *tr*

Ob. *mf*

Cor. in. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. *mf* a 2

Cfg. *mf*

**Moderato**

VI. I *mf cresc.* *f* *tr*

VI. II *mf cresc.* *f* arco

Vle. *mf cresc.* *f* arco

Vlc. *mf cresc.* *f* arco

Ctr. *mf cresc.* *f* arco

735

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag. a 2

Cfg.

VI. I

VI. II

Vle.

Vlc.

Ctr.

Trills (tr) are indicated for Fl. picc., Fl., and VI. I in measures 735-739 and 740. Slurs are indicated for Ob., Cor. in., Cl., Cl. b., Fag., Cfg., VI. II, Vle., Vlc., and Ctr. in measures 735-739 and 740.

**27** **Meno mosso**

741

Fl. picc. *f* *tr*

Fl. *f* *tr*

Ob. *f*

Cor. in. *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

Cfg. *f*

Cor. 1, 2 *f*  
3, 4 *f*

Trbe. *f*

Trbni. 1 *f*  
2, 3 *f*

Ar. I, II *ff*

Ar. III, IV *ff*

**27** **Meno mosso**

Vi. I *ff*

Vi. II *ff*

Vle. *ff*

Vlc. *ff*

Ctr. *ff*

743

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Trbe.

Trbni.

Ar. I, II

Ar. III, IV

Vl. I

Vl. II

Vle.

Vlc.

Ctr.

tr

1, 2

3, 4

1

2, 3

a 2

a 2

tr

744

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Trbe.

Trbni.

Ar. I, II

Ar. III, IV

Vl. I

Vl. II

Vle.

Vlc.

Ctr.

tr

1, 2

3, 4

1

2, 3

a 2

a 2

tr

745

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Trbe.

Trbni.

Ar. I, II

Ar. III, IV

Vl. I

Vl. II

Vle.

Vlc.

Ctr.

*tr*

*p*

*acc*

746

Fl. picc. *tr*

Fl. *tr*

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor. 1, 2  
3, 4

Trbe.

Trbni. 1  
2, 3

Ar. I, II *a 2*

Ar. III, IV *a 2*

VI. I *tr*

VI. II

Vle.

Vlc.

Ctr.

Detailed description: This page of a musical score contains measures 746, 747, and 748. The key signature has two flats (B-flat and E-flat). The score is for a large orchestra. Measures 746 and 747 are marked with a wavy line, indicating a tremolo or sustained sound. In measure 748, the woodwinds and strings play specific notes, while the brass and woodwinds play sustained notes. The woodwinds include Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon. The brass includes Cor Anglais, Trumpets (1-4), Trombones (1-3), and Contrabass. The woodwinds also include Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon. The strings include Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds also include Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon. The brass includes Cor Anglais, Trumpets (1-4), Trombones (1-3), and Contrabass. The woodwinds also include Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon. The strings include Violins I and II, Viola, Violoncello, and Contrabass.



747

Fl. picc. *tr*

Fl. *tr*

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor. 1, 2  
3, 4

Trbe.

Trbni. 1  
2, 3

Ar. I, II *a 2*

Ar. III, IV *a 2*

VI. I *tr*

VI. II

Vle.

Vlc.

Ctr.

748

Fl. picc. *tr*

Fl. *tr*

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor. 1, 2  
3, 4

Trbe.

Trbni. 1  
2, 3

Ar. I, II *a 2*

Ar. III, IV *a 2*

VI. I *tr*

VI. II

Vle.

Vlc.

Ctr.

The musical score for page 120, measures 748-750, features a variety of instruments. The woodwinds (Fl. picc., Fl., Ob., Cor. in., Cl., Cl. b., Fag., Cfg.) and brasses (Cor., Trbe., Trbni.) are primarily playing sustained notes or chords, with the Piccolo Flute and Flute parts including trills. The strings (Ar. I, II, Ar. III, IV, VI. I, VI. II, Vle., Vlc., Ctr.) are playing a rhythmic pattern of eighth notes, with the first and second violins marked *a 2*. The score is written in a key with one flat (B-flat) and a common time signature (C). The measures are numbered 748, 749, and 750. The Piccolo Flute and Flute parts have a trill (tr) indicated above the first measure. The Cor. in. part has a trill (tr) indicated above the first measure. The Trbni. part has a trill (tr) indicated above the first measure. The Ar. I, II part has a trill (tr) indicated above the first measure. The Ar. III, IV part has a trill (tr) indicated above the first measure. The VI. I part has a trill (tr) indicated above the first measure. The VI. II part has a trill (tr) indicated above the first measure. The Vle. part has a trill (tr) indicated above the first measure. The Vlc. part has a trill (tr) indicated above the first measure. The Ctr. part has a trill (tr) indicated above the first measure.

The image displays a page from a musical score for "Adagio tranquillo," starting at measure 749. The tempo/mood is indicated as "Adagio tranquillo." The score includes parts for various instruments: Fl. picc., Fl., Ob., Cor. in., Cl. (in La), Cl. b. (in La), Fag., Cfg., Cor. (1, 2; 3, 4), Trbe., Trbni., Ar. I, II, Ar. III, IV, Vl. I, Vl. II, Vle., Vlc., and Ctr. The music features complex rhythmic patterns, including trills (tr) and tremolos (a 2). Dynamics such as "rit.", "dim.", "p", and "mf" are used throughout. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is written for a large orchestra, with multiple staves for each instrument family. The bottom right corner shows the measure number 780.

753

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Cor.

Vl. I

Vl. II

Vle.

Vlc.

Ctr.

This musical score page contains measures 753 through 762. The instrumentation includes Piccolo Flute, Flute, Oboe, Cor Anglais, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features a variety of musical notations, including trills (tr), grace notes (a 2), and slurs. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support with sustained notes and trills. The Cor Anglais part includes a melodic line with slurs and grace notes. The Violin I and II parts play a rhythmic pattern of eighth and sixteenth notes. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth and sixteenth notes. The Piccolo Flute, Flute, Oboe, and Bassoon parts play a rhythmic pattern of eighth and sixteenth notes. The Clarinet in A and Bb parts play a rhythmic pattern of eighth and sixteenth notes. The Contrabassoon part plays a rhythmic pattern of eighth and sixteenth notes.

758

Fl. picc.

Fl. a 2

Ob. a 2

Cor. in.

Cl. a 2

Cl. b.

Fag. a 2

Cfg.

Cor. 1, 2  
3, 4 *p*

VI. I

VI. II

Vle.

Vlc.

Ctr.

1 3 3

*f*



**Adagio molto espressivo**

774

VI. I *cresc.* *f* *dim.*

VI. II *cresc.* *mf* *dim.*

Vle. *cresc.* *mf* *dim.*

Vlc. *cresc.* *mf* *dim.*

Ctr. *cresc.* *mf* *dim.*

783

VI. I *p cresc.* *f* *dim.*

VI. II *pp cresc.* *mf* *dim.*

Vle. *pp cresc.* *mf* *dim.*

Vlc. *pp cresc.* *mf* *dim.*

Ctr. *pp cresc.* *mf* *dim.*

792

VI. I *p* *cresc.* *mf dim.* *rit.*

VI. II *pp* *cresc.* *mf dim.* *mf dim.*

Vle. *pp* *cresc.* *mf dim.* *mf dim.*

Vlc. *pp* *cresc.* *f dim.* *f dim.*

Ctr. *pp* *cresc.* *mf dim.* *mf dim.*

## 30 Adagio

801 **accel.**

VI. I *p cresc.* *f dim.* *p*

VI. II *p cresc.* *f dim.* *p*

Vle. *p cresc.* *f dim.* *p*

Vlc. *p cresc.* *f dim.* *p*

Ctr. *p cresc.* *f dim.* *p*

809

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cor. in. *p*

Cl. *p*

Ar. I, II *a 2* *p cresc.*

Ar. III, IV *a 2* *p cresc.*

VI. I *pizz.*

VI. II *pizz.*

Vle. *pizz.* *f*

Vlc. *pizz.* *f*

Ctr. *f*



816

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

1

3

5

818

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

*8va*

1

3

**31 Moderato**

820

Ar. I, II

1

*f*

**31 Moderato**

0

pp

VI. I

VI. II

Vle.

Vlc.

Ctr.

pp

825

Ar. I, II

1

VI. I

VI. II

Vle.

Vlc.

Ctr.

830

Ar. I, II

1

VI. I

VI. II

Vle.

Vlc.

Ctr.

The image displays a page of a musical score, specifically measures 820 through 830. The tempo is marked 'Moderato'. The score is written for a full orchestra, including strings (Ar. I, II), violins (VI. I, VI. II), viola (Vle.), violoncello (Vlc.), and contrabass (Ctr.). The key signature is two sharps (F# and C#). The time signature changes from 3/4 to 2/4. The score includes various musical notations such as slurs, accents, and ties. Dynamic markings like 'f' (forte) and 'pp' (pianissimo) are present. The measures are numbered 820, 825, and 830. The first measure of each system (820, 825, 830) starts with a first ending bracket and a first ending mark '1'.

833

Ar. I, II

1

VI. I

VI. II

Vle.

Vlc.

Ctr.



835

Ar. I, II

1

rit.

dim.

VI. I

VI. II

Vle.

Vlc.

Ctr.

837

Ar. I, II

1

a tempo

8va

pp

pp

pp

pp

pp

pp

839

Ar. I, II

8va

1

a 2

p cresc.

Ar. III, IV

a 2

p cresc.

VI. I

VI. II

Vle.

Vlc.

Ctr.

0

0

0

0

0

0

845 **32** **Adagio ma non troppo**

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cor. in. *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

Cfg. *p*

Ar. I, II *a 2 f*

Ar. III, IV *a 2 f*

**32** **Adagio ma non troppo**

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p* pizz.

Ctr. *p* pizz.

851 **Tranquillo**

Fl. picc.

Fl.

Ob.

Cor. in.

Cl.

Cl. b.

Fag.

Cfg.

Ar. I, II

Ar. III, IV

**Tranquillo**

VI. I

VI. II

Vle.

Vlc.

Ctr.

*p*

*a 2*

*arco*

859

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

*p*

*f*

**Più mosso**

863

Ar. I, II

Ar. III, IV

VI. I

VI. II

Vle.

Vlc.

Ctr.

*f*

**a 2**

869

Ob. *mf*

Cl. *mf*

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p*

Ctr. *p*



874

Ob. *dim.* *p* *f*

Cl. *dim.* *p* *f*

VI. I *dim.* *pp*

VI. II *dim.* *pp*

Vle. *dim.* *pp*

Vlc. *dim.* *pp*

Ctr. *dim.* *pp*





897 *molto espressivo*

VI. solo *f* *dim.* *p*

VI. I *p*

VI. II *p*

Vle. *p*

Vlc. *p*

Ctr. *p*



907 *espressivo*

VI. solo *f* *dim.*

VI. I *mf*

VI. II *mf*

Vle. *mf*

Vlc. *mf*

Ctr. *mf*

918

Timp.

*p cresc.* *mp cresc.*

VI. solo

*mf cresc.* *f dim.* *mf*

VI. I

*p*

VI. II

*p*

Vle.

*p*

Vlc.

*p*

Ctr.

*p*

926

Timp.

*f dim.* *mp* *dim.* *p* *dim.* *pp*

VI. solo

*dim.* *pp*

VI. I

*dim.* *pp*

VI. II

*dim.* *pp*

Vle.

*dim.* *pp*

Vlc.

*dim.* *pp*

Ctr.

*dim.* *pp*

# يوسف جريس

## الأعمال الكاملة في ١٢ مجلدًا

مجلد رقم ١ : مؤلفات للبيانو

مجلد رقم ٢ : مؤلفات للفيولينة والبيانو

مجلد رقم ٣ : مؤلفات للفيولينة المنفردة

مجلد رقم ٤ : مؤلفات للتشيللو

مجلد رقم ٥ : مؤلفات للفلوت

مجلد رقم ٦ : أغاني لأصوات منفردة بمصاحبة البيانو

مجلد رقم ٧ : مؤلفات للأوركسترا

الجزء الأول: مدونة الأوركسترا

الجزء الثاني: آلات الأوركسترا

مجلد رقم ٨ : مؤلفان لآلات منفردة والأوركسترا

الجزء الأول: مدونة الأوركسترا

الجزء الثاني: آلات الأوركسترا

مجلد رقم ٩ : سيمفونية "مصر"

الجزء الأول: مدونة الأوركسترا

الجزء الثاني: آلات الأوركسترا

مجلد رقم ١٠ : قصيد سيمفوني "مصر"

الجزء الأول: مدونة الأوركسترا

الجزء الثاني: آلات الأوركسترا

مجلد رقم ١١ : قصيد سيمفوني "نحو دير في الصحراء"

الجزء الأول: مدونة الأوركسترا

الجزء الثاني: آلات الأوركسترا

مجلد رقم ١٢ : قصيد سيمفوني "أهرام الفراعنة"

الجزء الأول: مدونة الأوركسترا

الجزء الثاني: آلات الأوركسترا

## المخطوطات

تُحفظ المخطوطات عند وريث المؤلف الدكتور إسكندر جريس.  
توجد مخطوطة رئيسية للتوزيع الأوركستراي بخط يد المؤلف بالمواصفات التالية:  
/التتر: باللغة الفرنسية. /التاريخ: تشمل ثلاثة تواريخ ، الأول على التتر (الانتهاء الخميس ٢٩ مارس ١٩٣٤) ، والثاني والثالث على الصفحة الأخيرة (الانتهاء الجمعة ٢٧ إبريل ١٩٣٤ ، ٢١٥ شارع الملكة نولي ، والانتهاء نهائياً الثلاثاء ٢٠ ديسمبر ١٩٣٤ ، رملة ، الإسكندرية). عدد الأوراق: ١١٤.  
/الخط: خط جريس. /الحبر: شيني. /المقاس: ٢٦,٨×٣٤,٣ سم.  
توجد أيضاً مخطوطة أخرى للتوزيع الأوركستراي بخط يد المؤلف ولكن لم ينته المؤلف من التأليف. ومواصفاتها كالتالي:  
/التتر: باللغة الفرنسية. /التاريخ: تشمل تواريخ عديدة من ١٩٣٣-١٩٣٤. عدد الأوراق: مكونة من عدة مجلدات صغيرة. /الخط: خط جريس. /الحبر: شيني. /المقاس: ٢٦,٩×٣٤,٢ سم.  
وغير واضح لماذا صنف جريس المخطوطة الأولى برقم ٤٠ (op. 40) ، وأما الثانية برقم ٢٦ (op. 26).  
وأخيراً ، توجد مخطوطة للتوزيع الأوركستراي بخط يد مجهول منقولة تماماً من المخطوطة الرئيسية الأولى. وواضح من الملاحظات العديدة الخاصة بالقيادة أن هذه هي المخطوطة التي استخدمت عندما عُزف القصيد السيمفوني في عام ١٩٧٤.  
وعلاوة على هذه النسخ الأوركسترالية الثلاثة ، نسخ المؤلف بخط يده الآلات المنفصلة ، مما يعني أنه كان يأمل عزفه في وقت ما. هذه المخطوطة بدون تاريخ ومصنفة برقم ٤٠ (op. 40).  
في هذا الكتاب اعتمدت كلية على المخطوطة الأولى.

هايج أفاكيان

## مقدمة

ألف يوسف جريس (١٨٩٩ - ١٩٦١) ثلاث قصائد سيمفونية وهي: "مصر" (النسخة الأولى عام ١٩٣٣ ، النسخة الثانية عام ١٩٥٠) ، و "نحو دير في الصحراء" (عام ١٩٣٤) ، و "أهرام الفراعنة" (عام ١٩٦٠). ويقصد المؤلف بالـ "دير" دير سانت كاترين بسيينا.

وكتب جرجس حلمي عازر عن القصيد السيمفوني يقول:

"وفي عام ١٩٣٤ أخرج [يوسف جريس] القصيد السيمفوني الثاني بعنوان "نحو دير في الصحراء" ، صور فيه صحراء بلاده والحياة فيها ، بأنغام ذات استطالة ، وألحان فيها روعة وجمال هفهفة أشجار النخيل والرمل الأصفر الجميل وحياة السكان فيها ووسائل معيشتهم ، فكانت هذه أول مرة توصف فيها الطبيعة المصرية بجمالها الفطري". (جرجس حلمي عازر: "يوسف جريس العالم الفنان الذي فقدناه" ، "وطني" ، جريدة أسبوعية ، ٢٣ إبريل ١٩٦١ ، ص ٨).

وقد عُزف القصيد السيمفوني مرة واحدة فقط ، وذلك بعد وفاته في ٢٥ مايو ١٩٧٤ في قاعة إيوارت التذكارية بالجامعة الأمريكية بالقاهرة ، أداء أوركسترا القاهرة السيمفوني بقيادة يوسف السيسي.



## كلمة شكر

أتوجه بالشكر العميق إلى الأستاذ الدكتور/ إسكندر جريس ، وريث يوسف جريس ، الذي تكرم بالموافقة على الاطلاع على المخطوطات الموسيقية القيمة للمؤلف.

هـ.أ.





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كتاب إلكتروني

# يوسف جريس

الأعمال الكاملة في ١٢ مجلدًا

مجلد رقم ١١  
خودير في الصحراء  
قصيد سيمفوني

الجزء الأول  
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التحقيق والمقدمة  
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# يوسف جريس

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